

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Wind Symphony

STEPHEN CHENETTE, conductor

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Sunday, January 25, 1987

3:00 pm

MacMillan Theatre

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PROGRAMME

Fanfare of Pride and Joy
for Twelve Trumpets and Band

TIBOR POLGAR
(b. 1907)

Ensembles for Winds

GARY KULESHA
(b. 1954)

I. Slow

II. Fast

III. Slow

Out of the Blues

JOHN WEINZWEIG
(b. 1913)

I. Deep Blues

II. Raging Blues

III. Meditation Blues (1)

IV. Jumpin' Blues

V. Meditation Blues (2)

VI. All Together Blues

Elastic Band Studies
in Four Movements

JOHN BECKWITH
(b. 1927)

Prologue and Dramatic Music
for Winds and Percussion

DONALD COAKLEY
(b. 1934)

INTERMISSION

Batuque

OSCAR LORENZO FERNANDEZ
(1897-1948)

transcribed by Richard L. Wolfson

El Salón México

AARON COPLAND
(b. 1900)

transcribed by Mark Hindsley

Sensemayá

SILVESTRE REVUELTAS
(1899-1940)

transcribed by Frank Benriscutto

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NOTES

The University of Toronto Wind Symphony, conducted by Stephen Chenette, will perform at the National Conference of the College Band Directors National Association, at Northwestern University in Evanston, Illinois, from February 25-28, 1987. The Wind Symphony is the first Canadian ensemble to be invited to a CBDNA National Conference, which is held every two years. The concert will feature the American premieres of the works by Canadian composers on the first half of today's concert.

Fanfare of Pride and Joy

TIBOR POLGAR

TIBOR POLGAR was born in Budapest in 1907 and graduated from the Liszt Academy of Music, where he studied with Zoltan Kodaly. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, radio and film scores (including the movie "In Praise of Older Woman"), chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years. Fanfare of Pride and Joy was given its first performance by the Wind Symphony in January, 1983.

Ensembles for Winds

GARY KULESHA

GARY KULESHA studied piano and composition at the Royal Conservatory of Music in Toronto with Wm. G. Andrews, Walter Buczynski, and Dr. Samuel Dolin. Canada Council grants enabled him to continue composition studies with John McCabe in London, England, and with John Corigliano in New York. He has been a producer for CBC Radio, and done on-air work for "Sound Reviews." He was Principal Conductor at the Festival Theatre in Stratford from 1983 to 1985. Mr. Kulesha's compositions have been commissioned and performed by such ensembles as the Canadian Brass, The Toronto Symphony, Cleveland Orchestra, National Arts Centre Orchestra, Hamilton Philharmonic and Manitoba Chamber Orchestra. He has provided scores for several Stratford Festival productions, including "The Merchant of

Venice," "A Streetcar Named Desire," "The Glass Menagerie" and, in 1986, "Henry VIII."

Ensembles for Winds was commissioned by the Ontario Arts Council for the Scarborough Concert Band, who permitted the Wind Symphony to give the first performance in March of 1980. The work is in three movements, slow-fast-slow. The title indicates that the scoring emphasizes ensembles within the larger group and, in fact, there is no full tutti anywhere in the piece. The group is not just winds, but includes percussion, piano, and double bass.

Out of the Blues

JOHN WEINZWEIG

JOHN WEINZWEIG is considered the "Dean" of Canadian composers. Since his retirement from the Faculty of Music, he has continued to maintain a steady production of new works. For his contributions to music in Canada he was awarded the Order of Canada (1974) and the Canada Council Molson Prize (1981).

Out of the Blues is his third composition for the large wind medium. The influence of the jazz-blues inflections in his music can be traced as far back as the Bassoon Divertimento (1960) and has touched almost all his compositions since. Out of the Blues tries to capture the spirit and rhythm of the many moods of the blues in a sequence of 6 movements:

I. Deep Blues - a mournful duet between euphonium and tuba opposed by the forceful texture of upper winds and strident brass.

II. Raging Blues - the insistent, measured, explosive attacks by the timpani both dominates and excites responses from the ensemble.

III. Meditation Blues (1) - a quiet interlude with solo clarinet in a setting of other clarinets and horns.

IV. Jumpin' Blues - features the clarinets in a bouncing swinging figure, answered by the full percussion section and concluding with a flippant repartee from the solo trumpet.

V. Meditation Blues (2) - as Meditation (1) with solo flute.

VI. All Together Blues - a busy ostinato figure by the clarinets comes to rest on a brass six-note cluster-

chord. Although the cluster-chord appears motionless, it is actually activated by a fade-out, a disintegrating texture (a bleeding of the chord) caused by giving each note a different duration. There are 5 versions of the same "bleeding" chord which introduce 5 solos by flute, trumpet, trombone, clarinet and alto saxophone.

After a short burst by the full ensemble, all five soloists repeat their solos together until terminated by the basses. The concluding coda recalls the meditation theme, then a reference to the euphonium-tuba duet of the first movement. Out of the Blues was commissioned by the University of Toronto with a grant from the Ontario Arts Council, and was first performed in 1982.

Elastic Band Studies

JOHN BECKWITH

JOHN BECKWITH is a professor of composition, and former Dean, at the Faculty of Music. Elastic Band Studies was written to provide young musicians with an introduction to contemporary compositional techniques. Professor Beckwith has provided the following comments:

"The title derives from one of the many anecdotes - most of them surely spurious - about the English conductor Sir Thomas Beecham. He is supposed to have remarked exasperatedly during rehearsal to a noted soloist, a soprano, whose wayward rhythmic sense made her difficult to follow: "Madame, this is a symphonic orchestra - not an elastic band!

"Humour often depends on the viewpoint. Maybe the lady's genius merely needed the right musical context. In these pieces, time and coordination are treated more "elastically" than your average aria by Mozart or Verdi.

"The first Study is spatial, with several different musical activities set in motion simultaneously - including different entrance-processions for two instrumental groups. In the second Study the clarinets are silent, while the rest of the band engage in a dialogue of "discussion" and (at two points) are asked to improvise briefly on given pitches. In the third

Study, each clarinet plays the same tune in his/her own fashion and speed, making an informal multi-voiced "round" against which other groups interject more structured ideas. The fourth and final Study is precisely notated; it finds its "elastic" aspect in the always-variable quantities of quick repeated notes which make up its jagged phrases."

Prologue and Dramatic Music

DONALD COAKLEY

DONALD COAKLEY, a native of Cambridge, Ontario, holds degrees from the Crane School of Music, State University of New York, Temple University, and the Philadelphia Conservatory of Music, where he studied with Vincent Persichetti. Upon completion of his graduate work, Mr. Coakley became Director of Bands at Cardinal Dougherty High School in Philadelphia, and later joined the School of Music at Temple University. He is presently Assistant Co-Ordinator of Music for the Borough of Scarborough.

Prologue and Dramatic Music for Winds and Percussion was commissioned by the Wind Ensemble at Oakwood Collegiate Institute in Toronto, and was first performed by that ensemble, with Wayne Jeffrey conducting. The composition is divided into two principal sections. The first, a slow, brief prelude, presents all of the germinal material upon which the work is constructed. The second, and larger of the two sections, can be divided into three parts. The middle part, which is aleatoric in conception, is flanked by two fast sections. The whole is brought to an exciting conclusion with a re-statement of several fragments of material used throughout the work.

Batuque

OSCAR LORENZO FERNANDEZ

OSCAR LORENZO FERNANDEZ was a Brazilian composer who served as director of the Brazilian Conservatory in Rio de Janiero. Batuque is a Brazilian dance with a basic syncopated beat, repeated again and again, over which are built ever more syncopated and complicated rhythms.

El Salón México

AARON COPLAND

AARON COPLAND has written of El Salón México: "During my first visit to Mexico, in the fall of 1932, I conceived the idea of writing a piece based on Mexican themes. I suppose there is nothing strange in such an idea. Any composer who goes outside his native land wants to return bearing musical souvenirs."

"From the very beginning, the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico City called Salón México. No doubt I realized, then, that it would be foolish for me to attempt to translate into musical sounds the more profound side of Mexico, the Mexico of the ancient civilization or the revolutionary Mexico of today. In order to do that, one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the Salón México. Because in that 'hot spot' one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music I heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I hope to have put into my music."

Sensemaya

SILVESTRE REVUELTAS

SILVESTRE REVUELTAS was a Mexican violinist, teacher and composer. He drew richly on the melodic and rhythmic style of Mexican popular music. Sensemaya was originally a vocal-orchestral song, later transcribed for orchestra alone. It brilliantly illustrates the vigour and energy of much of Revueeltas' music.

Sensemaya is a Mayan work referring to a ritualistic popular rhythm or song. The work was inspired by a poem by the Cuban poet Guillen which recalls Africa and African tribal rituals - a chant about the killing of a deadly snake. Revueeltas transforms the poem into musical terms that are at once strange and terrifying. It is entirely in asymmetrical meters; mostly 7/8, but including 7/16 and 11/16.

Programme notes compiled by Stephen Chenette

The trip by the Wind Symphony to the CBDNA has received financial assistance from the Office of the Provost, and of the Vice-Provost, University of Toronto. Additional funding has been provided by the Institute for Canadian Music. Contributions have been received from J. Scott Irvine and Stephen Chenette. The Faculty of Music acknowledges with gratitude this generous support, without which the tour would not have been possible.

Further contributions to the travel fund would be most welcome and are eligible for a receipt for income tax purposes. Cheques may be made payable to "The University of Toronto" and sent to the Assistant Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone: 978-3741.

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This afternoon's conductor, STEPHEN CHENETTE, became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, conducting, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir.

After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith.

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UNIVERSITY OF TORONTO WIND SYMPHONY

Flute

Michael Downie, Dartmouth, Nova Scotia *
Vivian Goffart, Toronto, Ontario
Rosalind Harvey, Lethbridge, Alberta
Liz Radzick, Toronto, Ontario
Joanne Stevens, Winnipeg, Manitoba

Oboe

Pippa Williams, Toronto, Ontario *
Julia Snelson, Ottawa, Ontario
Piotr Twardowski, Toronto, Ontario

English Horn

Julia Snelson, Ottawa, Ontario

Clarinet

Margaret Gillie, Victoria, British Columbia * *
Peter Stoll, Toronto, Ontario * *
Kathy Barr, Dundas, Ontario
Chantal Carduner, Swift Current, Saskatchewan
Britta Elmberg, Ottawa, Ontario
Natalie Gooderham, Agincourt, Ontario
Mark Jealouse, Oshawa, Ontario
Peter Scott Naykalyk, Milton, Ontario
Suzanne Simon, Hudson, Quebec

E-flat Clarinet

Kathy Barr, Dundas, Ontario
Mark Jealouse, Oshawa, Ontario

Bass Clarinet

Peter Scott Naykalyk, Milton, Ontario
Suzanne Simon, Hudson, Qubec

Bassoon

Eric DeGray, Morrisburg, Ontario
Sterling MacNay, Wiarton, Ontario

Contra-Bassoon

Eric DeGray, Morrisburg, Ontario

Alto-Saxophone

Sydney Quinn, Toronto, Ontario *
Bernardo Padron, Caracas, Venezuela
Kathy Rea, Willowdale, Ontario

Tenor Saxophone

Tom Newton, Etobicoke, Ontario

Baritone Saxophone

Richard Bortolotti, Toronto, Ontario

French Horn

Janet Sargent, Hudson, Quebec *
Barbara McIntosh, Winnipeg, Manitoba
Corinne Millsip, Vancouver, British Columbia
Kathy Robertson, Niagara Falls, Ontario

Trumpet

Stan Klebanoff, Toronto, Ontario *
Norman Engel, Toronto, Ontario
Gord Galloway, Toronto, Ontario
Michael Moore, Petawawa, Ontario
Margaret Wolf, Toronto, Ontario

Trombone

Sara Moody, Hamilton, Ontario *
Greg Furlong, Toronto, Ontario
Rachel Thomas, Toronto, Ontario
Robert Tilley, Toronto, Ontario

Bass Trombone

Larry Shields, Toronto, Ontario

Euphonium

Mark Barrington-Hall, Toronto, Ontario
Rachel Thomas, Toronto, Ontario

Tuba

Annette Gruno, Wawa, Ontario *
Michael Redner, Port Hope, Ontario

Percussion

Blair Mackay, Toronto, Ontario *
Christopher Braun, Waterloo, Ontario
Mark Mazur, Weyburn, Saskatchewan
Michael Shiner, Toronto, Ontario
Stephen Skoutajan, Toronto, Ontario
Gabe Taryan, Toronto, Ontario
Cathy-Jo Thompson, Willowdale, Ontario
Steven Wassmansdorf, Mississauga, Ontario

Piano

Jennifer Francis, Fredericton, New Brunswick

String Bass
Patrick Donovan, Montreal, Quebec
Steven Haynes, Toronto, Ontario

ADDITIONAL PLAYERS FOR POLGAR

Trumpet
Eric Adelman, Toronto, Ontario
Kay Burke, Toronto, Ontario
Robert DiVito, Toronto, Ontario
Margaret Formica, Richmond Hill, Ontario
Paul Kemerer, Toronto, Ontario
Jack tMannetje, Ancaster, Ontario
Ihor Sywanyk, Toronto, Ontario
Kevin Turcotte, Sudbury, Ontario
Brian Wookey, Richmond Hill, Ontario

* Principal * * Co-Principals

1986-87 PRODUCTION STAFF

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

January 29	THURSDAY NOON SERIES UNIVERSITY OF TORONTO PERCUSSION ENSEMBLE WALTER HALL 12:10 pm FREE
February 5	THURSDAY NOON SERIES Programme of student chamber groups WALTER HALL 12:10 pm FREE
February 5	THURSDAY NOON SERIES "In Search of Mahler" Lecture by HENRY-LOUIS DE LA GRANGE, author of the three-volume biography of Mahler WALTER HALL 1:10 pm FREE
February 15	13th Annual Donald McMurrich Scholarshp Concert The Toronto Symphony Bass Quartet & Friends perform the works of SAM DAVIS & others WALTER HALL 3:00 pm \$3 General Admission
February 26	THURSDAY NOON SERIES Programme of student chamber groups WALTER HALL 12:10 pm FREE
February 26	U OF T CONTEMPORARY MUSIC ENSEMBLE ROBIN ENGELMAN, conductor Works by STRAVINSKY, VAN DIEREN, JANACEK, KOECHLIN and EUBIE BLAKE WALTER HALL 8:00 pm \$3 General Admission

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